

STEELE, JULIANNE ODAHOWSKI. D.M.A. Terzetto No. 9 in D Minor by Johann Daniel Grimm: In Performance Edition with Analysis (2012). Directed by Prof. Marjorie Bagley. 62pp.

This study presents a performance edition, in full score and parts, of Terzetto No. 9 in D Minor by Johann Daniel Grimm, one of the first generation of Moravian composers. Previously, this trio existed only in manuscript form in the archives of the Moravian Music Foundation in Winston-Salem, North Carolina. The Music Editing Policy of the Moravian Music Foundation served as a guide in creating the performance edition.

Dating from the eighteenth-century, the manuscript is in relatively good condition. Editorial adjustments primarily included updating the notation, deciphering the handwriting, and correcting the few copyist mistakes. The music notation software Finale Printmusic 2009 and Finale 2011 were used to create the performance edition.

An analysis and historical perspective are included to provide a stylistic context for this previously unpublished work by a relatively unknown composer. This edition of Terzetto No. 9 will be suitable for modern performance and contribute to the body of available Moravian instrumental literature.

TERZETTO NO. 9 IN D MINOR BY JOHANN DANIEL GRIMM:  
IN PERFORMANCE EDITION WITH ANALYSIS

by

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A Dissertation Submitted to  
the Faculty of The Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

Greensboro  
2012

Approved by

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## APPROVAL PAGE

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## CHAPTER I

### INTRODUCTION

Moravian composer Johann Daniel Grimm (1719-1760) composed thirteen string trios, some of which have been edited and exist in published, scholarly editions. This study will focus on Terzetto No. 9 in D Minor, which exists only in manuscript form and has no full score. The creation of a scholarly performance edition will make this composition suitable for modern performance and be an important contribution to the body of existing Moravian instrumental compositions. A formal analysis will provide historical perspective.

#### Music and the Moravian Religion

The beginnings of the Moravian Church can be traced to the followers of Jan Hus (ca.1369-1415) in the fifteenth century, with a spiritual renewal in 1727 at the newly established town of Herrnhut. Many theologians consider the modern Moravian Church a separate denomination from the one begun in the fifteenth century, and that the renewal was not a continuation of that religion, but the start of a new one. For the Moravians, music has always been an important part of worship and community. The Moravians regard every aspect of life as an act of worship, and as such, the goal of all Moravian music, vocal and instrumental, is to “reinforce faith-affirming continuity while

strengthening religious purpose.”<sup>1</sup> Music is an important part of the Moravian worship services, especially the *Liebesmahl* (lovefeast) and the *Singstunde*, a service composed almost entirely of congregational singing. Outside of worship services, a *collegium musicum* in the Moravian settlements provided additional opportunities for brass, woodwind, and string instruments.<sup>2</sup>

### Johann Daniel Grimm: Biography

Johann Daniel Grimm (1719-1760) was part of the first generation of composers in the modern Moravian Church.<sup>3</sup> He joined this denomination in 1747, already an accomplished musician at that time. Little is known about Grimm’s musical training, other than that he studied with his father and other local musicians.<sup>4</sup> After entering the Moravian Church, Grimm worked as a musician and teacher in Herrnhut, Marienborn, and Grosshennersdorf. One of Grimm’s students, Johann Friedrich Peter, went on to become the leading Moravian composer in America. Grimm composed numerous sacred vocal works, thirteen string trios, compiled a chorale book of nearly one thousand tunes, and wrote a theory handbook that is currently published in German.

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<sup>1</sup> Laurence Libin, “Forward,” in *The Music of the Moravian Church in America*, ed. Nola Reed Knouse (Rochester: University of Rochester Press, 2008), xi.

<sup>2</sup> Nola Reed Knouse, ed., *The Music of the Moravian Church in America*, (Rochester: University of Rochester Press, 2008), 7-11, 33-36, 190-191.

<sup>3</sup> Nola Reed Knouse, “Research Topics: A Broader View,” *Moravian Music Journal*, 38 (Fall, 1983), 7.

<sup>4</sup> Grimm’s *Lebenslauf*, a document typically written by Moravians to record their spiritual journey, is the main source for Grimm’s biographical information. However, this document includes minimal information on his musical training and compositional activities. This document only exists in the handwritten manuscript, but is excerpted in: Edwina Thedford, *Cantatas for One or Two Solo Voices by Johann Daniel Grimm (1719-1760)*, D.M.A. diss., Southwestern Baptist Theological Seminary, 1979.

### Johann Daniel Grimm: The Terzetti

Grimm composed thirteen string trios, titled Terzetti, ten of which are housed at the Moravian Music Foundation in Winston-Salem, North Carolina. The location of the remaining three trios is unknown. These thirteen trios are among the earliest examples of Moravian art music.<sup>5</sup> The title *Terzetto* is uncommon for instrumental chamber music, and is most often given to a vocal composition for three voices with or without accompaniment.<sup>6</sup> Grimm may have chosen to title these compositions *Terzetti* rather than String Trios because he composed primarily vocal music. The second movements of *Terzetti* No. 3 in E minor and No. 7 in B minor are both titled “Arietta,” a term also derived from a vocal genre.

The string trio is derived from the earlier trio sonata with the same instrumentation: most often two violins and cello, but it is not standardized at this point. In the mid-eighteenth century, many North German composers continued to write in the polyphonic style of Corelli’s established trio sonatas. At the same time, the string trio was being developed in the Southern or Italian style with either two solo string instruments accompanied by a cello, or a solo violin accompanied by two other string instruments.<sup>7</sup> Grimms *Terzetti* are written in the newer Southern style.

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<sup>5</sup> Nola Reed Knouse, ed., *The Music of the Moravian Church in America*, (Rochester: University of Rochester Press, 2008), 273.

<sup>6</sup> Michael Tilmouth, “Terzet,” in *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27721> (accessed January 9, 2012).

<sup>7</sup> John Herschel Baron, *Intimate Music: A History of the Idea of Chamber Music* (Stuyvesant, NY: Pendragon Press, 1998), 193-194.

With a single exception, Grimm's ten archived trios share several common elements.<sup>8</sup> Each one follows the three-movement plan of fast-slow-fast. Grimm tends to favor binary form, and each movement is relatively short, ranging from sixteen to seventy-nine measures. Within each string part, the range rarely exceeds two octaves and the technical requirements are relatively simple. The cover of each trio includes the following instrumentation: "*violino primo, violino secondo, e basso.*" It is likely, but not certain, that Grimm intended for the *basso* part to be played by a cello rather than a keyboard instrument. This speculation is due to the lack of figured bass, as well as Grimm's terminology used in his cantatas for voice, string quartet, and organ. The cantatas are scored for *soprano, violino primo, violino secondo, viola, basso, and organo*; which provides a clear example of Grimm using the term *basso* to indicate a low string instrument rather than a keyboard continuo part. In the *Terzetti*, six of the cover pages also include "*viola col basso.*" The addition of a viola part, doubling the bass at the octave, is unusual and without known precedent. The viola part may have been written to include another local musician in the performance, a practice not uncommon at that time. Because Grimm was a teacher, and particularly because the viola doubles the bass, it is possible that Grimm was using the *Terzetti* to include and train a viola student. In the absence of clear documentation of his intent, we are not able to confirm the purpose of his instrumentation.

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<sup>8</sup> Terzetto in D Major (title page does not include a number) differs from the rest in regards to length, instrumentation, and order of movements.



CHAPTER II  
THE PERFORMANCE EDITION

The Manuscript

Below is a reproduction of the catalog listing for the manuscript:

SCM  
[297]  
Salem  
ms

Grimm, [Johann Daniel] (1719-1760)  
[Trio, strings, no 9, D minor]

No 9 / Terzetto è D moll / Violino Primo /  
Violino Secondo / Viola col Basso / e /  
Basso / di Grimm / Lorenz Seiz.

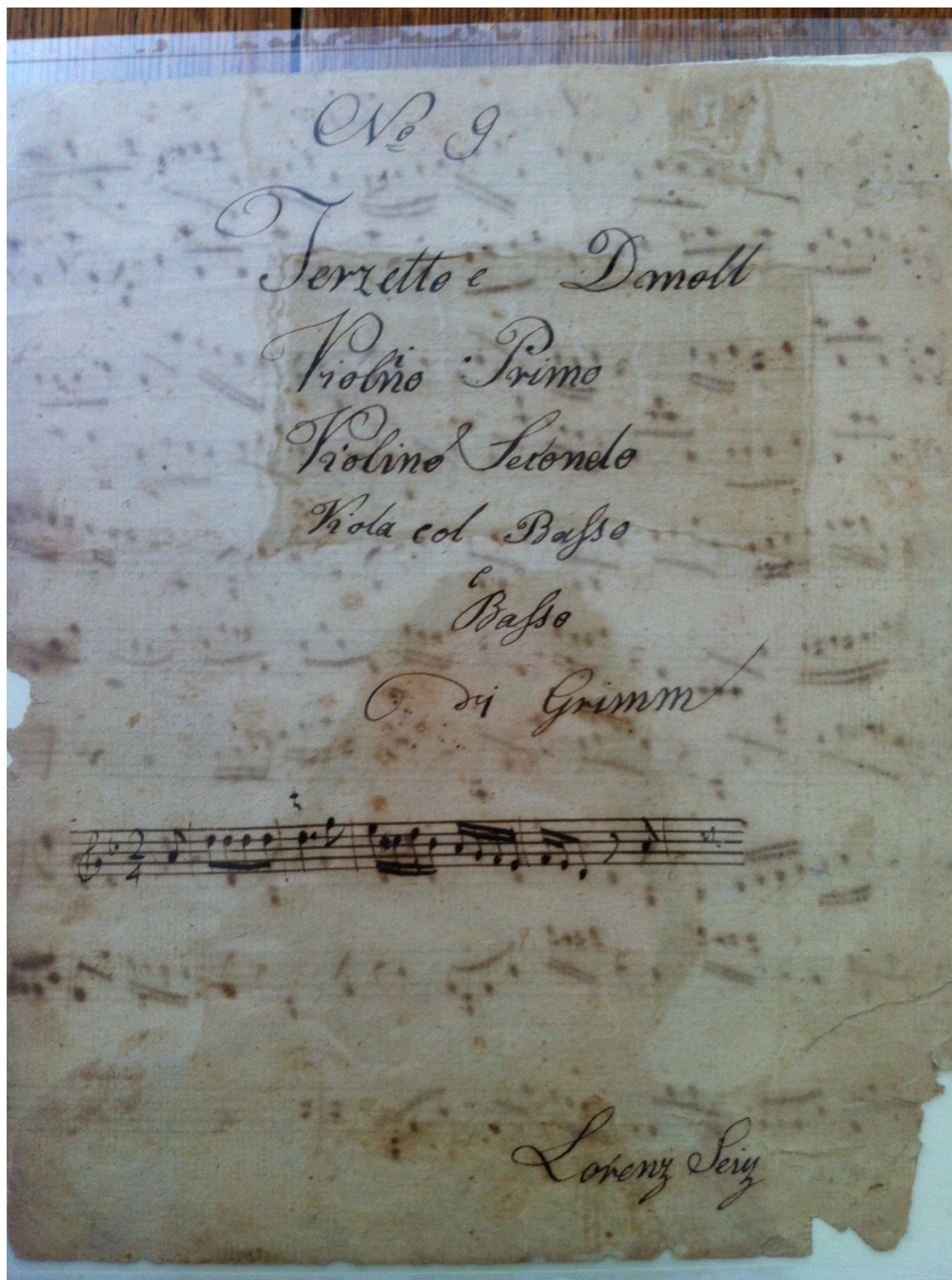
Poco Allegro.    D min.    77m.

Pts: Vln I, II ; Vla&Basso ; Basso.  
cont.

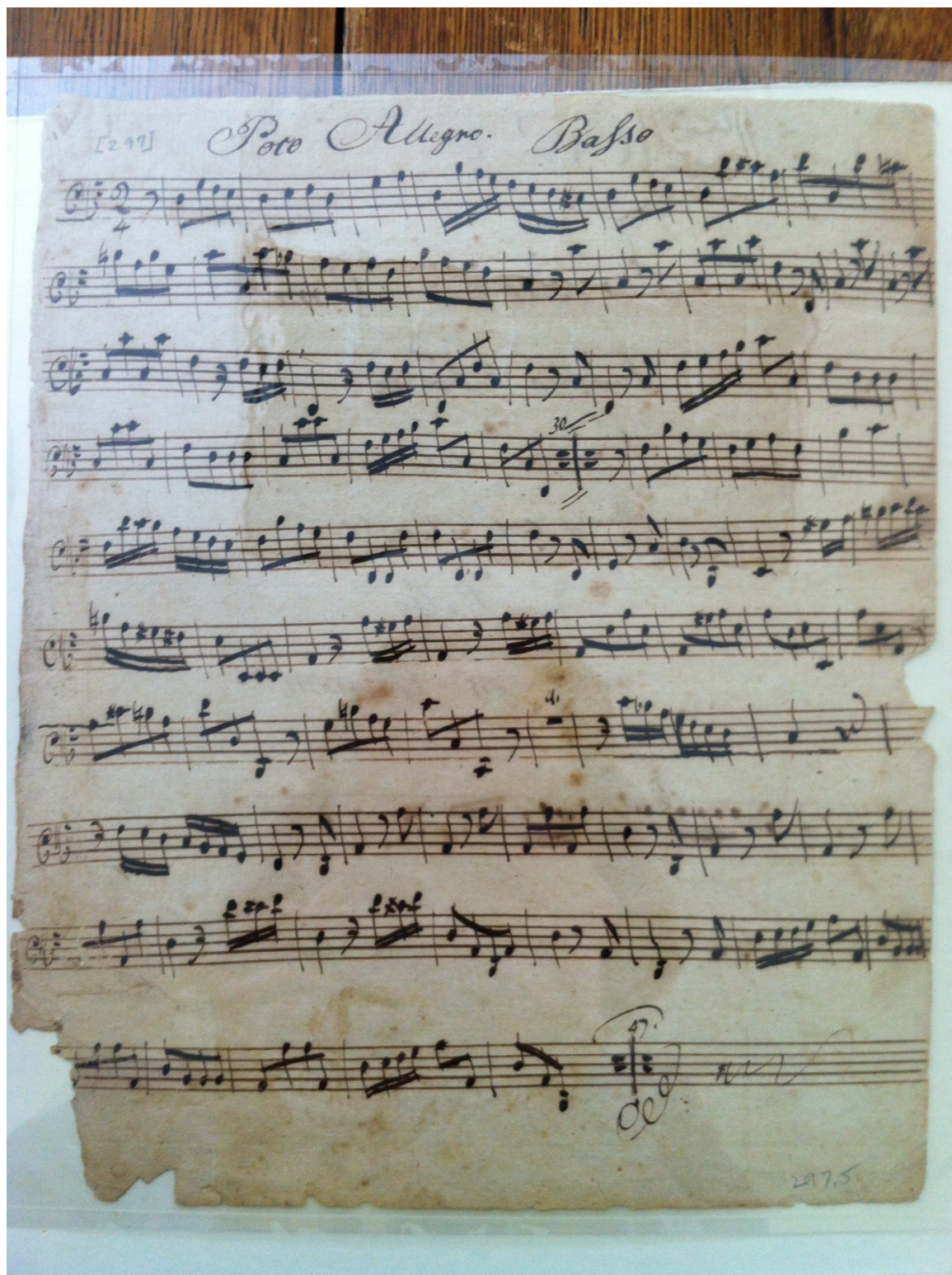
ji/75

The manuscript includes a title page and four individual parts. There is no full score for this, or any of the other nine available trios by Grimm. The title page provides the title, instrumentation, copyist, and first four measures of the first violin part. The pages are approximately 6.5"-6.75" x 8.0"-8.25". Considering its age, the manuscript is in good condition with only a few tears, holes, and ink bleed-through.

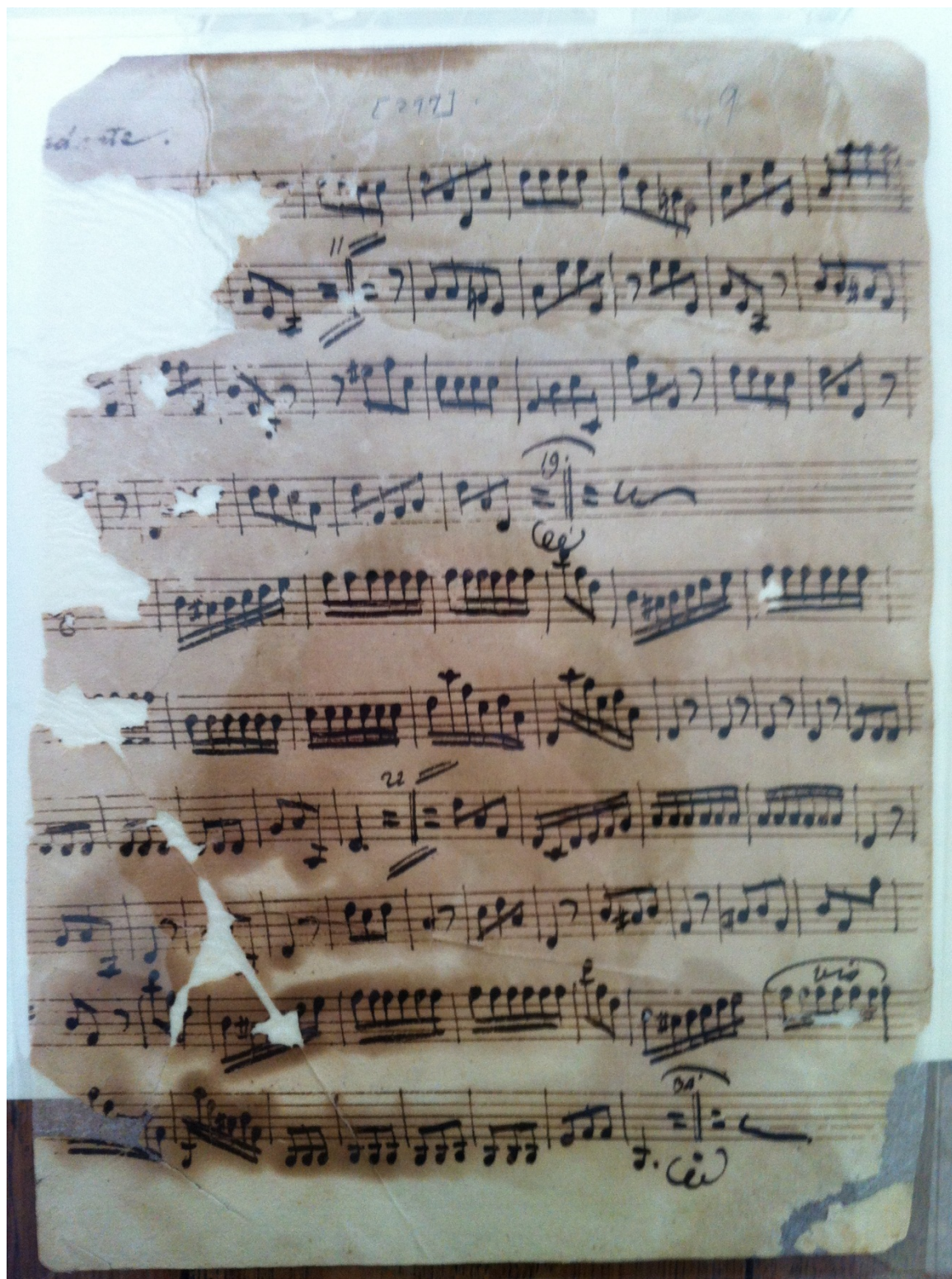
Figure 1. The Manuscript of Terzetto No. 9



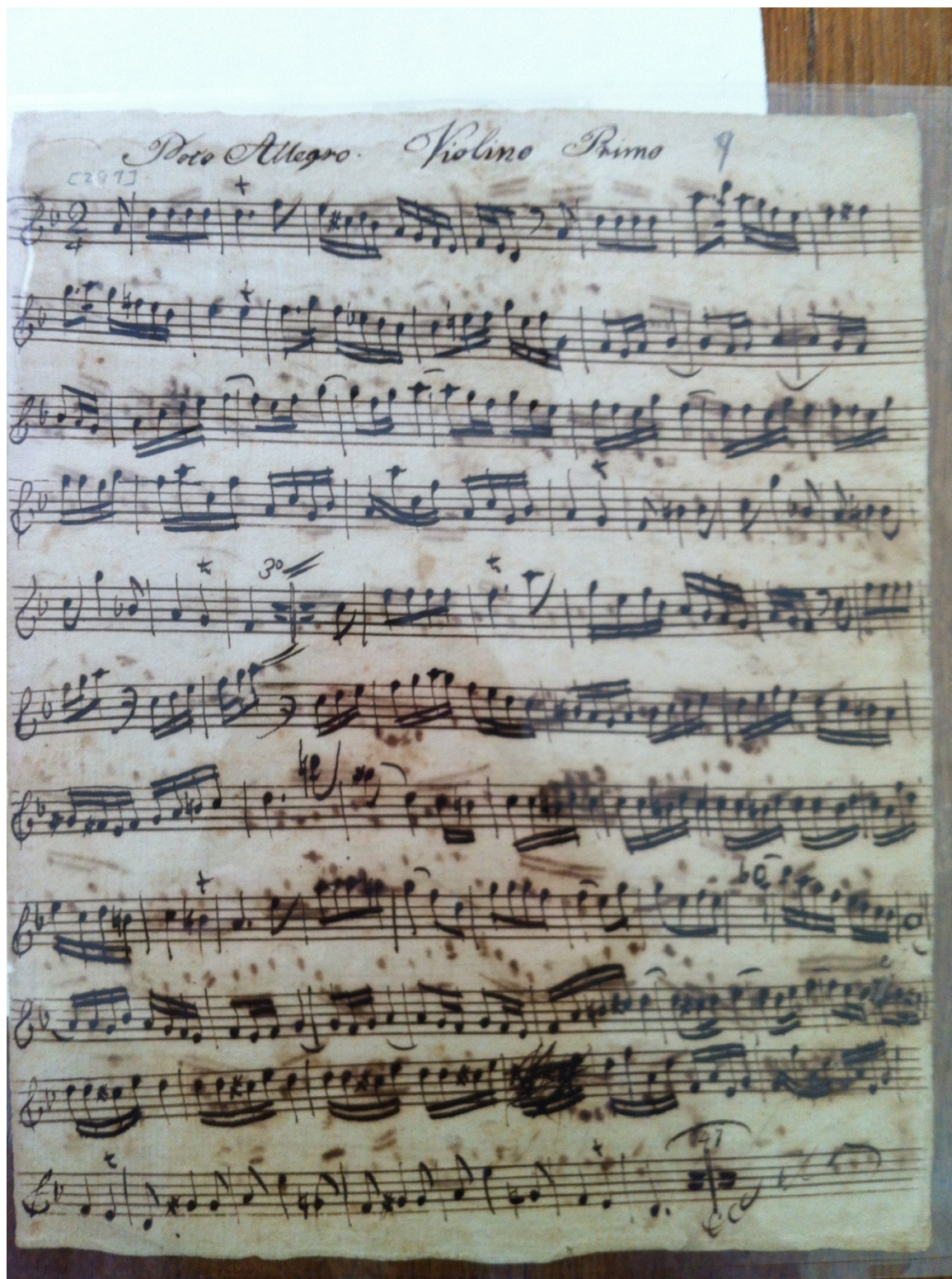




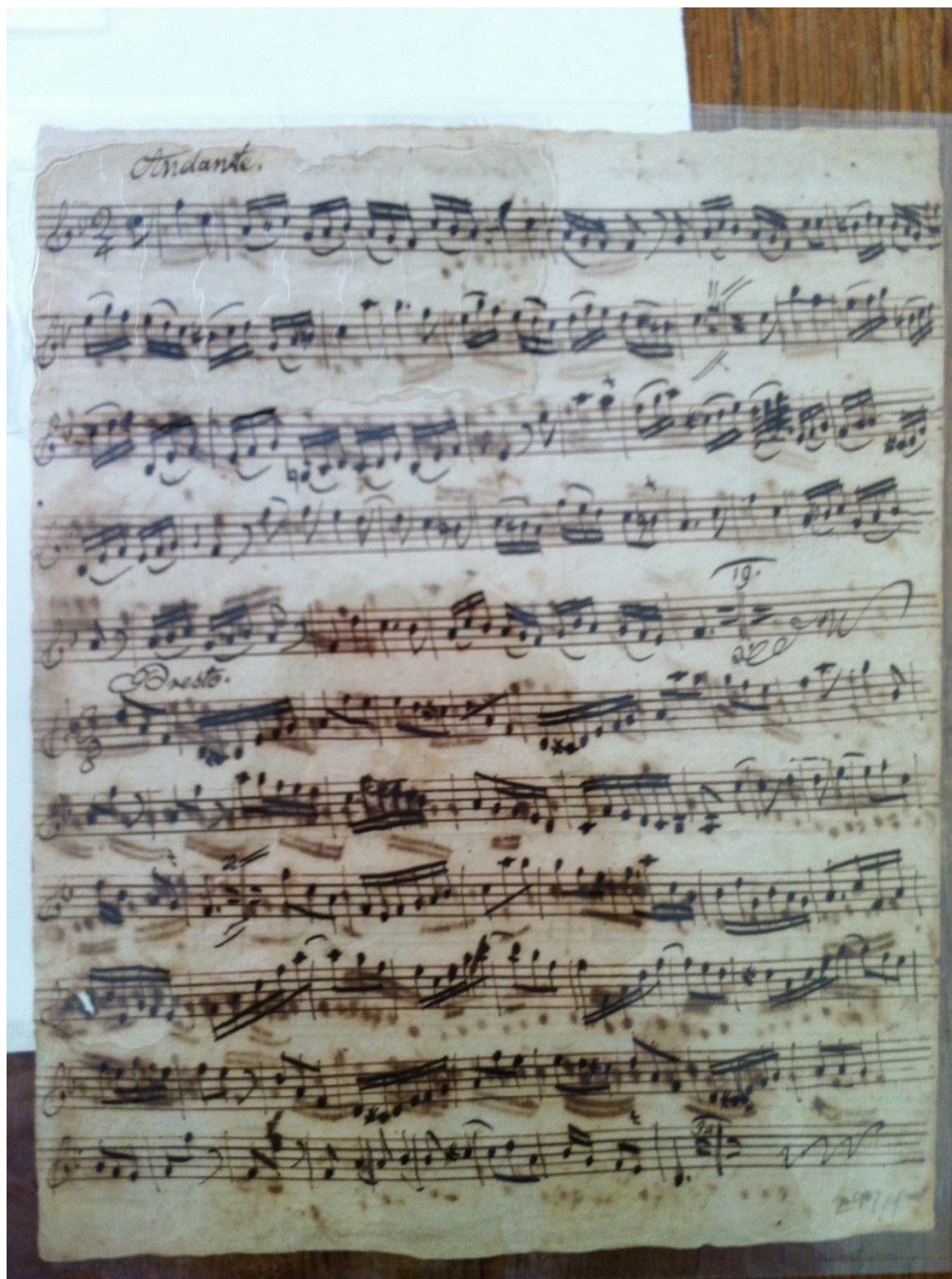




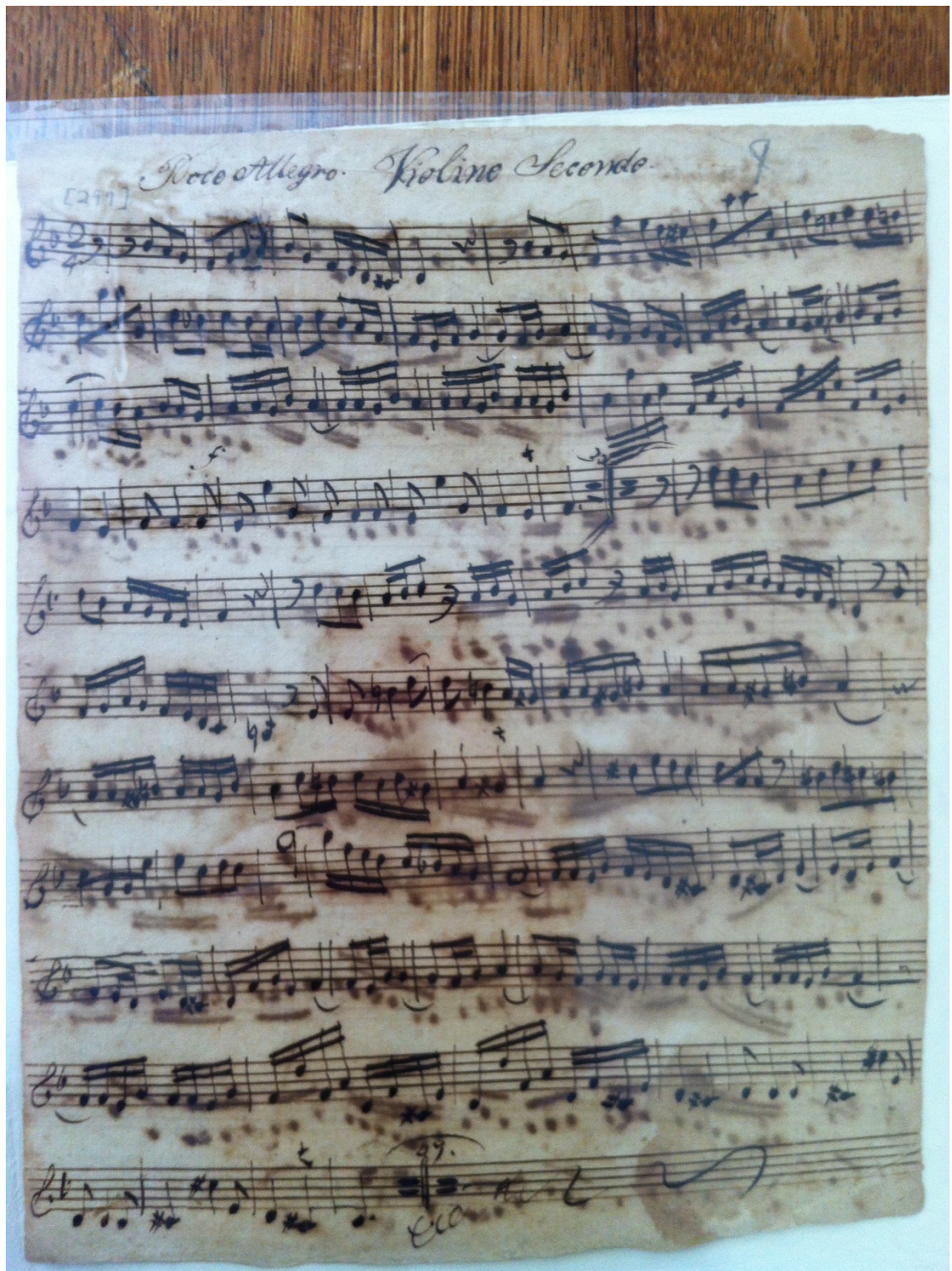




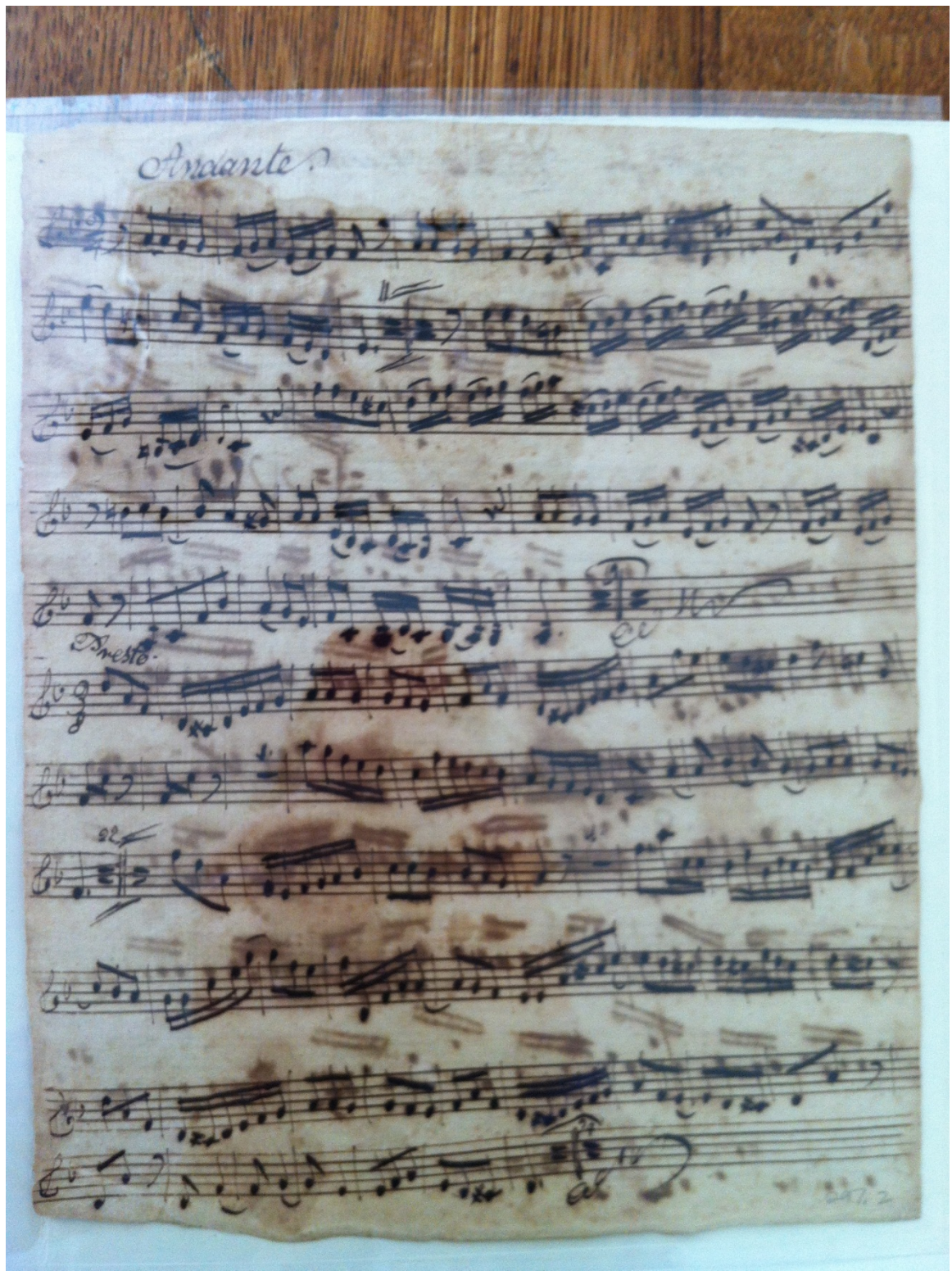




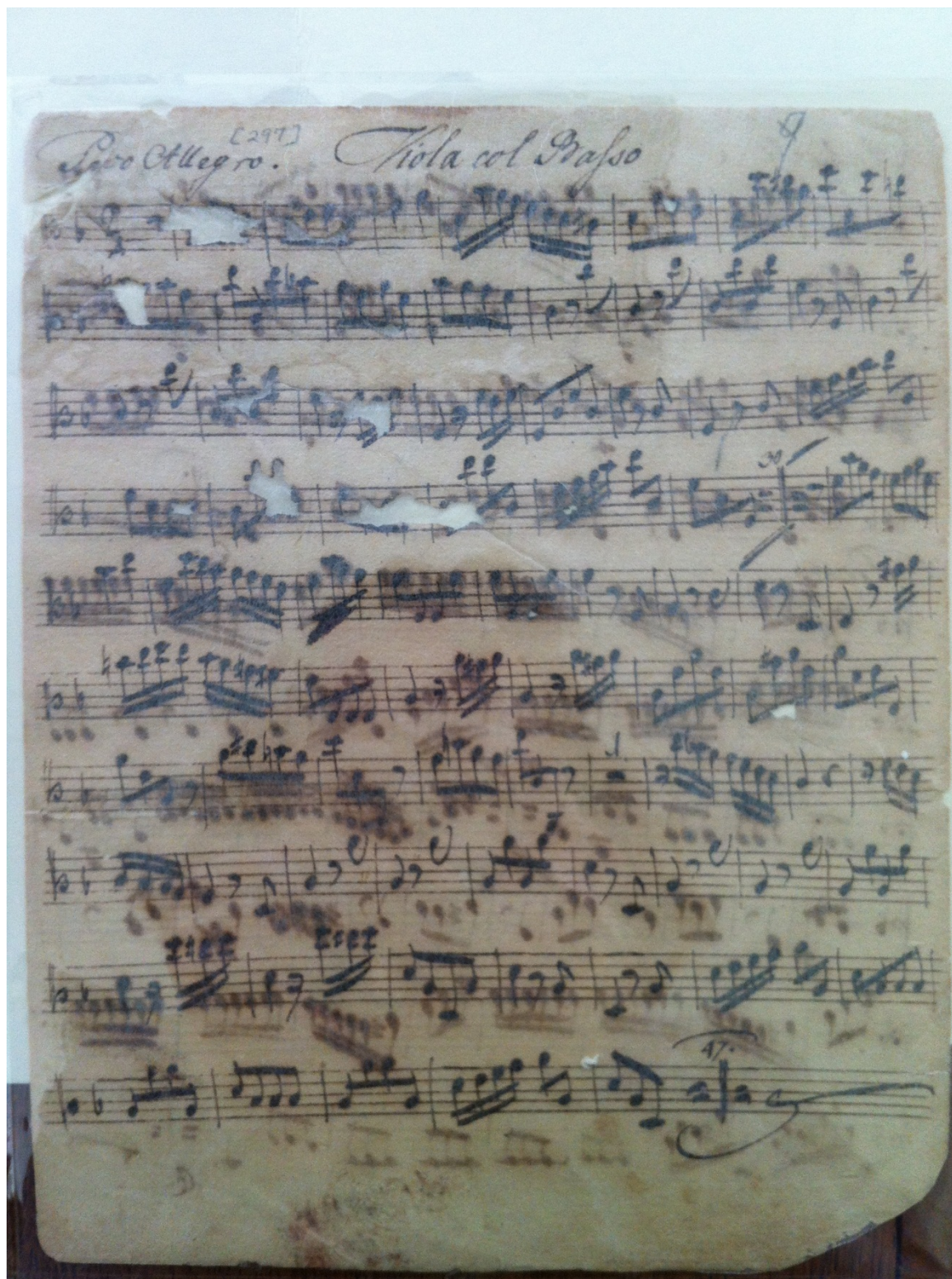
















### Editorial Adjustments

The Editorial Policy of the Moravian Music Foundation was used as a guide in preparing the performance edition of Terzetto No. 9 in D Minor. Its main objective is for a new edition to remain faithful to the original manuscript and to allow for the original notation to be fully recoverable. The editorial policy, in full, can be found in Appendix B.

#### *Movement One: Poco Allegro*

Most of the editorial adjustments in the first movement involved updating and standardizing the notation, and creating consistency within and between individual parts. Updating the notation involved standardizing the beaming, stem direction, and ornamentation.

Throughout the violin parts, the ornamentation is unclear and inconsistent. In most instances it is not possible to distinguish a trill, notated as *tr*, from a plus sign, notated as +. When a differentiation is possible, the composer's usage of the two symbols is inconsistent. Furthermore, ornamentation was not yet standardized in the early to mid-eighteenth century and the plus sign could indicate a variety of ornamentations, including a mordent or a trill.<sup>9</sup> For the reasons stated above and in consultation with the director of the Moravian Music Foundation, the ornamentations in this performance edition are uniformly notated as *tr*. Trills have been added in parentheses in the second violin part at measures twenty-four and seventy-one to correspond to the first violin part.

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<sup>9</sup> Kenneth Kreitner, et al, "Ornaments," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49928pg8> (accessed March 13, 2012).

Ties over the bar line are common throughout this movement in both violin parts. Ties have been added in parentheses to adjust inconsistencies within and between the violins. Editorial ties in the first violin part are in the following measures: twenty, forty-four, forty-five, sixty-six, and sixty-seven. Additional ties in the second violin part are in the following measures: sixteen, twenty, and forty-four.

The copyist's notations are clear and accurate with only a single misprint in the first movement. Measure sixty-three in the second violin part has been changed from F-E-G-G to F-E-F-G. This allows the second violin to stay in sixths with the first violin from beat two of measure sixty-two through beat one of measure sixty-five. Further justification for this change is found in the comparison of a similar passage, measure fifty-four through the first beat of measure sixty-two, where the violin parts are written in thirds.

After updating the beaming and stem direction, the viola and bass manuscripts needed minor adjustments due to their condition. The viola part has a few holes in the paper and the bass part has a few smudges. These sections did overlap between the parts, and because they consistently double at the octave, all missing notes were able to be confirmed.

### *Movement Two: Andante*

Editorial changes in movement two are minimal. As with movement one, the notation has been updated and all ornamentations have been standardized as trills. Occasionally, the length of slurs over the sixteenth-note triplets is questionable, appearing to connect two notes rather than three. In the triplet passages, it is likely that

Grimm intended to slur three notes consistently throughout the movement, and this performance edition notates them as such.

The manuscript of movement two contains a single misprint in the second violin part at measure twenty-two. Based on the context, it is clear that a natural sign has been unintentionally omitted from the final B in the measure. Harmonically, this B-natural fits with the EMm7th chord that cadences in the following measure. Additionally, the first violin has B-naturals throughout the same measure.

The only editorial issues with the viola and cello parts involved updating the notation and the condition of the manuscript. This movement contains a number of tears and small holes in the viola and cello parts, affecting a total of seven measures and eight measures respectively. Fortunately, they do not appear at the same places, so all missing notes were able to be confirmed.

### *Movement Three: Poco Allegro*

As with the previous movements, the notation and ornamentation were updated and standardized throughout each of the string parts. The viola and cello parts are in better condition in this movement. Only the cello part has a few holes, but all the missing notes can be confirmed with the viola part.

Three misprints were found in the manuscript of this movement. The first error was found in the first violin part at measure thirty-four. It is clear that the notes should be B-A-G instead of B-F-G so that the violin parts will stay in thirds. This measure is also part of a descending thirds sequence, and the change will allow the contour to correspond to measure thirty-eight. The second misprint is found in the second violin

part at measure twenty-two. The second eighth-note has been changed to a C to match the other voices, which are in unison for two measures. The final misprint is in the second violin part at measure fifty-four. The notes E-F-G in the manuscript should be E-F-F in order to fit with the harmony at that point, a tonic chord, and also end similar to the first half of the movement.

Terzetto No. 9 in D Minor: Full Score

Figure 2. The Performance Edition of Terzetto No. 9

**Terzetto No. 9 e D moll**

**Poco Allegro** **Johann Daniel Grimm (1719-1760)**  
Edited by Julianne Odahowski Steele

The musical score is presented in two systems. The first system includes staves for Violin 1, Violin 2, Viola, and Violoncello. The second system includes staves for Violin 1 (labeled Vln. 1), Violin 2 (labeled Vln. 2), Viola (labeled Vla.), and Violoncello (labeled Vc.). The score is written in D minor (two flats) and 2/4 time. The first system shows measures 1 through 4, and the second system shows measures 5 through 8. The score includes various musical notations such as eighth notes, sixteenth notes, and trills.

10

Vln. 1

Vln. 2

Vla.

Vc.

Measures 10-14 of a musical score. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature is one flat (B-flat). The time signature is 4/4. Measures 10-14 show a melodic line in the violins and a rhythmic accompaniment in the viola and cello.

15

Vln. 1

Vln. 2

Vla.

Vc.

Measures 15-19 of a musical score. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature is one flat (B-flat). The time signature is 4/4. Measures 15-19 show a melodic line in the violins and a rhythmic accompaniment in the viola and cello.



20

Vln. 1

Vln. 2

Vla.

Vc.

Measures 20-23. Vln. 1 and Vln. 2 play rapid sixteenth-note passages. Vla. and Vc. play a rhythmic pattern of eighth notes and rests.

24

Vln. 1

Vln. 2

Vla.

Vc.

Measures 24-27. Vln. 1 and Vln. 2 play a melodic line with trills. Vla. and Vc. play a rhythmic pattern of eighth notes and rests.

30

Vln. 1

Vln. 2

Vla.

Vc.

Measures 30-35. Vln. 1 has a trill (tr) on measure 32. The score is in 4/4 time with a key signature of one flat.

36

Vln. 1

Vln. 2

Vla.

Vc.

Measures 36-39. The score is in 4/4 time with a key signature of one flat.

40

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 40 through 43. The first violin (Vln. 1) and second violin (Vln. 2) parts feature a melodic line consisting of eighth and sixteenth notes, with some accidentals. The viola (Vla.) and cello (Vc.) parts provide a rhythmic accompaniment, primarily using eighth notes and some sixteenth notes. The key signature has one flat, and the time signature is 4/4.

44

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 44 through 47. The first violin (Vln. 1) and second violin (Vln. 2) parts have a more complex melodic line with many accidentals, including sharps and naturals. The viola (Vla.) and cello (Vc.) parts continue with a rhythmic accompaniment, using eighth notes and some sixteenth notes. The key signature has one flat, and the time signature is 4/4.

48

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 48 through 53. Vln. 1 and Vln. 2 both feature a trill (tr) on the first note of measure 48. Vln. 1 plays a series of eighth notes and quarter notes, while Vln. 2 plays a similar pattern with some rests. Vla. and Vc. play eighth-note patterns throughout the system, with Vln. 1 and Vln. 2 providing harmonic support.

54

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 54 through 57. Vln. 1 and Vln. 2 both feature a long slur (b) over measures 54 and 55. Vla. and Vc. play eighth-note patterns throughout the system, with Vln. 1 and Vln. 2 providing harmonic support.

58

Vln. 1

Vln. 2

Vla.

Vc.

Measures 58-62. Vln. 1 and Vln. 2 play a continuous eighth-note pattern. Vla. and Vc. play a rhythmic pattern of eighth notes and rests.

63

Vln. 1

Vln. 2

Vla.

Vc.

Measures 63-67. Vln. 1 and Vln. 2 play a continuous eighth-note pattern. Vla. and Vc. play a rhythmic pattern of eighth notes and rests.

67

Vln. 1

Vln. 2

Vla.

Vc.

Measures 67-70. Vln. 1 and Vln. 2 play a melodic line with slurs and ties. Vla. and Vc. play a rhythmic accompaniment with eighth notes and rests.

71

Vln. 1

Vln. 2

Vla.

Vc.

Measures 71-74. Vln. 1 and Vln. 2 have melodic lines with trills marked 'tr'. Vla. and Vc. play a rhythmic accompaniment with eighth notes and rests.

76

Vln. 1

Vln. 2

Vla.

Vc.

This musical score segment covers measures 76, 77, and 78. It is written for four instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 4/4. In measure 76, Vln. 1 and Vln. 2 play a half note G4, while Vla. and Vc. play a quarter note G3 followed by a quarter note A3. In measure 77, Vln. 1 and Vln. 2 play a half note A4 with a trill (tr) above the note, while Vla. and Vc. play a quarter note G3 followed by a quarter note F3. In measure 78, Vln. 1 and Vln. 2 play a half note G4, while Vla. and Vc. play a quarter note G3 followed by a quarter note F3. The score ends with a double bar line and repeat dots.

Andante

Violin 1

Violin 2

Viola

Cello

Vln. 1

Vln. 2

Vla.

Vc.



9

Vln. 1

Vln. 2

Vla.

Vc.

13

Vln. 1

Vln. 2

Vla.

Vc.

16 *tr*

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 16, 17, and 18. Vln. 1 begins with a trill on the first note of measure 16, followed by a series of sixteenth-note triplets. Vln. 2 plays a similar pattern but with a different rhythmic grouping. Vla. and Vc. provide a harmonic foundation with eighth-note patterns. The key signature has one flat, and the time signature is 4/4.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 19, 20, 21, and 22. Vln. 1 features a trill in measure 21. Vln. 2 has a triplet in measure 20. Vla. and Vc. continue their eighth-note accompaniment. The musical notation includes various accidentals and dynamic markings.

24

Vln. 1

Vln. 2

Vla.

Vc.

Measures 24-28. Vln. 1 and Vln. 2 play eighth-note triplets. Vla. and Vc. play eighth-note patterns.

29

Vln. 1

Vln. 2

Vla.

Vc.

Measures 29-31. Vln. 1 and Vln. 2 play eighth-note triplets. Vla. and Vc. play eighth-note patterns.

Vivace

Violin 1

Violin 2

Viola

Violoncello

Violin 1: Treble clef, 3/8 time. Measures 1-5: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, 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11

Vln. 1

Vln. 2

Vla.

Vc.

16

Vln. 1

Vln. 2

Vla.

Vc.

24

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 24 through 29. Vln. 1 and Vln. 2 are in treble clef with a key signature of one flat. Vln. 1 plays eighth-note patterns, while Vln. 2 plays a mix of eighth and sixteenth notes. Vla. is in alto clef (C4-C5) and Vc. is in bass clef; both play sixteenth-note patterns. Measures 24-26 feature dense sixteenth-note textures, while measures 27-29 show more sparse, melodic lines with rests.

30

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 30 through 35. Vln. 1 and Vln. 2 continue with eighth-note patterns, some featuring slurs. Vla. and Vc. continue with sixteenth-note patterns. Measures 30-32 show more complex rhythmic figures, while measures 33-35 feature more melodic, slurred lines. The Vc. part includes a sharp sign in the final measure.

37

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 37 through 42. The first violin (Vln. 1) and second violin (Vln. 2) parts feature a melodic line of eighth notes, with some measures containing slurs and ties. The viola (Vla.) and cello (Vc.) parts provide a rhythmic foundation with a continuous eighth-note accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

43

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 43 through 48. The violin parts (Vln. 1 and Vln. 2) continue with their eighth-note melodic patterns. The viola (Vla.) and cello (Vc.) parts maintain the eighth-note accompaniment. The key signature remains one flat (B-flat), and the time signature is 4/4.

49

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 49 through 54. The Violin 1 and Violin 2 parts play a melodic line consisting of eighth and sixteenth notes, with some rests. The Viola and Violoncello parts provide a rhythmic accompaniment using eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

55

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 55 and 56. In measure 55, Violin 1 has a trill (tr) on the final note. Violin 2, Viola, and Violoncello play sustained notes. In measure 56, all instruments play a single note. The system ends with a double bar line.



## CHAPTER III

### ANALYSIS

#### General

The instrumental range and technical requirements are minimal throughout Terzetto No. 9. Grimm often limits the range of each instrument to around two octaves, with the smallest range being an octave plus a sixth. A few string-crossing passages, such as in the first movement at measure twenty-two and in the third movement at measure twenty-eight, present the only technical difficulty.

#### Movement One

The form of this movement is continuous balanced binary. The A section consists of three phrases and a codetta, all of which close with an authentic cadence. The first phrase, four measures in length, is the only symmetrical phrase in the A section. The first violin has the primary melodic material, the bass voices consist of an accompanimental figure with minimal melodic interest, and the second violin alternates between both functions. A sixteenth note run in the bass voices, one of only a few measures with such activity in the bass, provides a link between the cadence in measure four and the start of the second phrase in measure five. The second phrase begins the same as the opening, but quickly begins modulating to the relative major by means of a descending second sequence. The texture remains the same as phrase one until three measures before the

cadence where the second violin begins doubling the first violin in thirds or sixths. The cadence that closes this phrase elides with the start of phrase three in measure fifteen. This third phrase is also eleven measures long and consists almost exclusively of tonic harmony. The two violins continue as a pair in thirds and sixth, and both make a noticeable change to a disjunct passage beginning in measure twenty-two. This half ends with a six measure codetta, which is characterized by a slower composite rhythm, syncopation, and one of the few examples of chromatic harmony outside of sequences.

The B section begins with the same four measure phrase that opened the piece, but in the relative major. Likewise, the instrumental texture returns to that of the first four measures. The second phrase, ten measures in length, includes a descending thirds sequence that modulates to A minor. In the next phrase, measures forty-four through forty-nine, the violins are again doubled. The following thirteen measure phrase is characterized by a descending second sequence and an imitative passage between the bass voices and the treble voices. Additionally, the return to the tonic key in measure fifty-nine marks the return of A section closing material, a defining feature of balanced binary form. Consequently, the final phrase is a continuation of the return of A section closing material, including the six measure codetta that closes the movement.

## Movement Two

The second movement, in F major, is continuous rounded binary. The first eight measure phrase, the only sentence structure in the trio, modulates to the dominant. In the first phrase and its four measure cadential extension, the first violin has the primary

melodic material, the lower voices have even less melodic content than the previous movement, and the second violin once again alternates between these two functions. First seen in measure two, slurred sixteenth note triplets are a prominent melodic element throughout this movement. The B section is a single twelve measure phrase that begins similarly to the A section, but this time in the dominant. This phrase modulates to the relative minor by an ascending second sequence. At this point the violins are doubled in thirds and sixths. As with movement one, syncopation is used when approaching the cadence in measure twenty-three. Immediately after this cadence the A section returns in the tonic key. The original sentence structure has been abbreviated, but the cadential extension that follows is complete.

### Movement Three

This movement, in D minor, is continuous rounded binary. Unique to this movement, all four voices are in unison in the opening two measures and in each restatement of this phrase throughout the movement. Also unique, the second violin doubles the first violin exclusively rather than alternating between treble and bass functions. The composite rhythm is almost always straight sixteenth notes, which gives a sense of forward motion throughout the third movement. The few measures which have a slower composite rhythm occur in the first measure of each statement of the opening theme, as well as approaching a cadence. The A section consists of a single twenty-two measure phrase. This unusually long phrase is partially a result of the short 3/8 meter. After a modulation to F major in measures nine and ten, the violins have a brief canonic

passage over a repeated tonic in the bass voices, serving to establish the new key. Similar to the other movements, syncopation is used approaching the cadence.

The B section, eighteen measures in length, begins the same as the A section but in the relative major. The remainder of the B section is the most disjunct passage in the movement, containing a brief canon passage in the violins and a descending thirds sequence that modulates back to D minor. The A section returns at measure forty-one. Abbreviated to sixteen measures, this return does not include the two measure modulation or the canonic passage from the opening.

### Historical Perspective

This analysis illustrates a number of compositional elements common to the late Baroque and early Classical period. Balanced binary, used in the first movement of Terzetto No. 9, is commonly found in Baroque sonatas. The amount of restated material can vary, and Grimm restates a relatively large amount of closing A section material with nineteen measures returning at the end of the first movement.<sup>10</sup> A similarity can be seen in Grimm's trio with nineteen measures returning at the end of the first movement. Rounded binary, used in the Grimm's second and third movements, is prevalent in both Baroque dance and sonata movements and Classical period minuets and scherzos. The form is often continuous with the first section modulating to the dominant, which is true of both movements in Terzetto No. 9.

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<sup>10</sup> James Mathes, *The Analysis of Musical Form* (Upper Saddle River, N. J.: Prentice Hall, 2007), 108-109.

The long, irregular phrases occurring throughout the trio result from *fortspinnung*, the typical baroque practice of melodic extension through sequences and varied repetitions.<sup>11</sup> This contrasts the symmetrical phrases favored in the Classical period. Typical of the Italian Baroque style, echo-like repetition is another method of phrase extension.<sup>12</sup> Occurring several times in Grimm's trio, echoes can be found in the first movement at measures twenty, forty-five, and sixty-seven; and in the second movement at measure twenty-six.

Grimm's treatment of texture is largely homophonic, but the primarily accompanimental voices occasionally have some melodic interest. This is comparable to the texture of Haydn's string trios, which exhibit the newer Southern, or Italian style, rather than the polyphony found in Corelli's highly regarded trio sonatas and continued by North German composers.<sup>13</sup>

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<sup>11</sup> James Mathes, *The Analysis of Musical Form* (Upper Saddle River, N. J.: Prentice Hall, 2007), 50-51.

<sup>12</sup> Mathes, 109.

<sup>13</sup> John Herschel Baron, *Intimate Music: A History of the Idea of Chamber Music* (Stuyvesant, NY: Pendragon Press, 1998), 193-194.

## CHAPTER IV

### CONCLUSION

Having received his musical education before joining the Moravian Church, Grimm likely enriched the musical traditions of the somewhat closed society. Through his compositions and teaching he influenced future generations of Moravian composers, including Johann Friedrich Peter, the leading Moravian composer in America. Grimm's *Terzetti* were likely written for students or trained amateurs in the Moravian community, and this performance edition of Terzetto No. 9 will make an appropriate addition to the repertoire of students and trained amateurs of today.

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APPENDIX A

TERZETTO NO. 9: INDIVIDUAL PARTS

**Terzetto No. 9 e D moll**

**Johann Daniel Grimm (1719-1760)**

Edited by Julianne Odahowski Steele

**Poco Allegro**

8

15

22

38

44

52

60

68



Andante

The musical score is written for a single melodic line in 3/4 time, marked 'Andante'. The key signature contains one flat (B-flat). The score is divided into six staves, with measure numbers 6, 12, 17, 22, and 27 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, many of which are grouped in triplets (indicated by a '3' above the notes). There are also some trills (marked 'tr') and rests. The piece concludes with a double bar line and repeat dots.

Vivace

A musical score for a piece titled "Vivace". The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 3/8. The piece consists of six staves of music. The first staff contains measures 1 through 9. The second staff, starting at measure 10, includes a repeat sign at the end. The third staff, starting at measure 20, features a trill (tr) in the first measure and a repeat sign. The fourth staff, starting at measure 30, continues the melodic line. The fifth staff, starting at measure 39, includes a repeat sign. The sixth staff, starting at measure 49, concludes with a trill (tr) and a repeat sign. The music is characterized by rapid sixteenth-note passages and a lively tempo indicated by the "Vivace" marking.

# Terzetto No. 9 e D moll

Johann Daniel Grimm (1719-1760)

Edited by Julianne Odahowski Steele

Poco Allegro

8

16

23 (tr) tr

32

40

46 tr

54

62

69 (tr) tr

Andante

The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. The tempo is marked 'Andante'. The piece consists of five staves of music, with measure numbers 8, 14, 19, and 26 indicated at the beginning of their respective staves. The notation includes various triplet figures (marked with a '3' and a slur) and eighth-note patterns. The first staff contains measures 1 through 7. The second staff (measures 8-13) includes a repeat sign at measure 11. The third staff (measures 14-18) continues the melodic development. The fourth staff (measures 19-25) features more complex triplet and eighth-note passages. The fifth staff (measures 26-30) concludes the piece with a final cadence.

Vivace



# Terzetto No. 9 e D moll

Johann Daniel Grimm (1719-1760)

Edited by Julianne Odahowski Steele

Poco Allegro

8

17

26

34

42

49

57

66

74

Andante

9

17

26

Vivace

The musical score is written for a single melodic line in treble clef, featuring a key signature of one flat (B-flat) and a 3/8 time signature. The tempo is marked 'Vivace'. The score consists of six staves of music, with measure numbers 8, 18, 28, 40, and 48 indicated at the beginning of their respective staves. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and repeat signs. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.



# Terzetto No. 9 e D moll

Johann Daniel Grimm (1719-1760)

Edited by Julianne Odahowski Steele

Poco Allegro

The image displays a musical score for a piece titled "Terzetto No. 9 e D moll" by Johann Daniel Grimm (1719-1760), edited by Julianne Odahowski Steele. The tempo is marked "Poco Allegro". The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. The piece consists of 74 measures, with measure numbers 8, 17, 26, 34, 42, 49, 57, 66, and 74 indicated at the beginning of their respective lines. The notation includes various musical symbols such as notes, rests, accidentals, and bar lines, with a repeat sign appearing at measure 26.

Andante

9

17

26

Vivace



APPENDIX B:  
MORAVIAN MUSIC FOUNDATION MUSIC EDITING POLICY

The Moravian Music Foundation welcomes qualified scholars to produce editions of works in the Foundation's collections. The Moravian Music Foundation retains all rights to such editions, offering an honorarium to the editor, with the edition treated as a "work for hire".

The Director of the Moravian Music Foundation serves as Editor in Chief for all Moravian Music Foundation editions, and supervises the work of all other editors. The following represent the Moravian Music Foundation's policy regarding scholarly and performing editions of the eighteenth and early nineteenth-century music in the Moravian Music Foundation's custody. Editors shall contact the Director for clarification or assistance, or for policy regarding "arrangements" or work with later music in the Foundation's collections.

The edition shall remain totally faithful to the manuscript source. The composer or copyist's original notation must always be "recoverable" from the completed edition. A completed edition includes the following components:

- a. Full score
- b. Set of parts, including realization of figured bass (if any)
- c. Vocal/keyboard score
- d. Text in original language and translation
- e. Description of specific issues addressed in the edition (Editorial Comments)
- f. Standard information provided by MMF for each edition

In consultation with the Director, the editor prepares a description of all sources for the edition; each source is described in terms of its format, title page and catalog number(s), unusual features, hand, list of parts, relationship to other sources, and relative importance for the edition. Discrepancies between sources are noted in the Editorial Comments.

The edition is based upon the source deemed most reliable (e.g., in the composer's own hand, most complete, supported by other documentation) in consultation with the Director. Any choice between alternate versions (e.g., SSAB or SATB, different orchestrations, or single vs. double-choir versions) is made in consultation with the Director. Changes based upon alternate sources are so noted in the Editorial Comments.

If there are obvious errors in notes, or if notes are indistinguishable due to "bleed-through" or torn or missing portions of the manuscript, the editor shall supply a reasonable suggestion, based upon internal evidence in the remainder of the work. Such interpretations must be clearly footnoted, placed in brackets, or otherwise notated (in consultation with the Director), and their necessity clearly explained.

Redundant accidentals in the primary source are retained. Accidentals are repeated across the bar line where the melodic-harmonic language requires. All editorial accidentals are placed above the staff. Editorial accidentals carry throughout the measure unless cancelled.

Beaming and rhythmic notation shall remain as in the primary source, with the following exceptions: Beaming is regularized for groups of notes which share a beam but which are stemmed differently. Missing tuplet indications are added in brackets.

Dots which in modern interpretation would lead to incorrect reading (or an incorrect number of rhythmic units in the bar) are replaced with ties. These are indicated in the Editorial Comments.

For example,

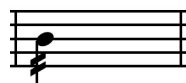


becomes



unless internal evidence indicates that the former should be a 16<sup>th</sup>-note triplet.

Rhythmic abbreviations such as



for



are retained. Inconsistent stemming and beamings are retained. Rests are retained as in the primary source unless this results in an incorrect number of rhythmic units in the bar. All such emendations are noted in the Editorial Comments.

All performance indications (dynamics, articulations, ornaments) are retained exactly as in the primary source. The decision as to whether to add such indications in

parallel passages, or whether to reconcile apparent discrepancies in parts that move together, must be left to the performer. Thus the following specific comments:

Dynamics. “Missing” or apparently “misplaced” dynamics are not added or altered unless they appear in at least one alternate source, and in that case they are enclosed in brackets. Dynamic indications are not “regularized” (e.g., “F”, “for.”, and “forte” may all appear in the same work).

Articulations. The distinction between the staccato dot and vertical stroke is maintained. Should the primary source be unclear, the dot or stroke is used in agreement with parts that move together, or with parallel passages in the work; these instances are noted in the Editorial Comments. Slurs are not added, even in parallel passages.

Ornaments. Appoggiaturas and graces are retained as in the primary source. They may be added, in brackets, if they appear in an alternate source, or if their presence is indicated by a parallel passage or parts moving together and if their absence results in uncharacteristic discord. A recommendation for the rhythmic interpretation of appoggiaturas is included in the Editorial Comments, and footnoted on the page if possible. Flags, beams, and slurs on grace notes and appoggiaturas are retained as in the primary source. Trills, turns, and other ornaments are notated as in the source. The notation “+” is not modernized.

The full score includes, on its first page, clef incipits to indicate the clefs used in the primary source. If a full score exists in one of the sources, it serves as the model for score order for the edition. If no score exists in the sources, then the instruments are arranged in the score according to modern practice. All scores and parts use clefs in common usage today (treble G, alto and tenor C, tenor G, and bass F). The full score includes all instruments in original keys. The work as a whole is not transposed. Instrument names and spellings are as in the source, with modern equivalents in the Editorial Comments and included (with the original) on the parts. *Colla voce* parts are realized and so noted in the Editorial Comments.

Should two parts be printed on a single staff in the edition, they are separately stemmed; articulations and dynamics are separately noted (above and below the staff for the upper and lower part, respectively).

The set of parts must have all parts in original keys, and may include alternate transposed parts, e.g., for horns. If there is a figured bass, its realization is done in a “conservative” style, with the editor’s suggestions in cue-size notes, to be clearly distinguished from the composer’s own keyboard writing. The figures (in the bass or upper part) are included as in the primary source.

The vocal/keyboard score includes a keyboard part which is a reduction of the orchestral parts. (A realization of the figured bass is included with the orchestral parts for use with the complete orchestration.) The reduction is designed to be “playable” by the average organist, which retaining insofar as possible, the character of the

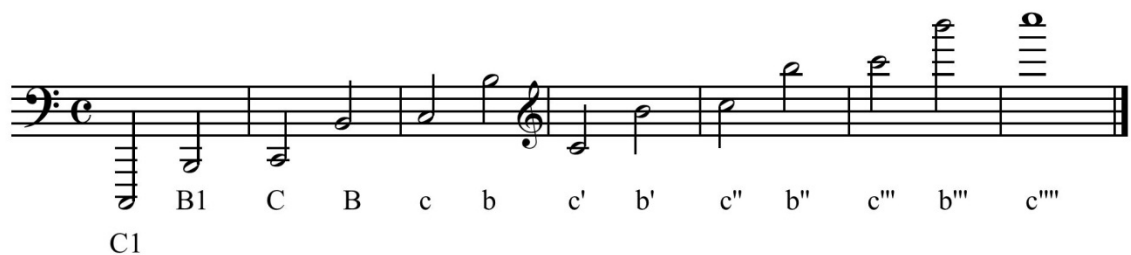


orchestration. Dynamics and articulations are taken from the orchestral parts. The vocal/keyboard edition also includes a list of the original scoring.

Vocal editions include both the original language and a faithful but “singable” translation. Orthography of original language texts shall remain as in the source, except that syllable divisions are included as needed without comment; a table of equivalent modern spellings may be included. Translations shall be true to the original meaning, but insofar as possible, sensitive to modern language usage. Archaic language shall be avoided; in references to people, gender-specific nouns and pronouns shall be avoided when possible. Translations will also be evaluated in terms of their faithfulness to Moravian doctrine.

The following information is provided for each edition by the Moravian Music Foundation: a biography of the composer; source information; date of composition (if possible); statement about the Moravian Music Foundation and its publications; and a statement of general editorial policy. This information is published with each edition.

Editorial Comments include the description of sources, discussion of issues addressed in the edition, and all changes or recommendations based upon alternate sources. Octave designations are by the system of pitch classification shown here:



## APPENDIX C

### BIOGRAPHICAL INFORMATION: J. D. GRIMM

From *The Music of the Moravian Church in America*

Edited by Nola Reed Knouse

Johann Daniel Grimm (1719-1760) (sometimes Daniel Johann) was born in Stralsund on the northern coast of Germany and was an accomplished musician before joining the Moravian Church at the age of twenty-eight in 1747. He served as musician in Herrnhut and Marienborn and taught in the school at Gross Hennersdorf. One of his students there was Johann Friedrich Peter, who was later to become the leading Moravian composer in America. In addition to numerous anthems, Grimm also wrote at least thirteen short string trios (*Terzetti*) and a similar number of cantatas, which form the earliest known examples of art music in the Moravian Church. He was instrumental in compiling the 1755 chorale book of almost 1000 tunes and established a system (modified by Gregor) of numbering the chorales according to meter. He died at Gross Hennersdorf on April 27, 1760.